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"race-hatred or hatred between two races" (e.g., the Germans and Poles), while the two latter are correctly given as "land and character inherited from the ancestors, family land," etc.—Apropos of l. 37, the usual auxiliary employed to express the imperative in indirect discourse is *sollen*; *mögen* being much less decided.—The explanation of *in die Höhe schnellen* (l. 43) by a reference to Antæus, seems very far-fetched; the figure is simply taken from anything elastic that is pressed down and let go again; thus, "Frederic, although bent down, defeated, sprang up again with even greater alertness and vigor."—In speaking of the construction of *Freund* with a dative (l. 459), reference should be made to *allen Täuschungen todfeind* (l. 500). In the note to l. 611 it should be stated *why* the plural *Lande* would be preferable to *Länder*.—L. 1273, *Kummer* is still used for 'rubbish' in some parts of Germany.—For l. 1503, the value of a *Groschen* should have been given.—Regarding *Werthe der Güter* (l. 282), the proper meaning of *Güter* should be stated.—*Hofmarschall des Parnasses* (l. 782) will not be understood by many pupils; the same is true of *Proteus*, l. 861, and of the expression *die vielen Laubengänge Marienburgs* (l. 1625).

The vocabulary of foreign nouns for which German equivalents are in common use may be increased by the following: *Militär*=*Heerwesen*; *Politik*=*Staatskunst*; *Historiker*=*Geschichtschreiber*; also *Journalist*, *Genie*, *Nation*, *Ruine* f., *Ruin* m., *characteristisch*, (*bezeichnend*); *Race*; *produciren*; *Societät*; *Kanal* (*Wasserstrasse*); *Advocat*, *Confession*; *Tragödie*; *Sanitätspolizei*=*Gesundheitspolizei*.

On the whole, both text and notes deserve commendation; it is to be hoped that we may soon have more of such excellent reading-matter for advanced classes in German.

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MEDIÆVAL GERMAN LITERATURE.

Gudrun: A Mediæval Epic. Translated from the Middle High German by MARY PICKERING NICHOLS. Boston and New York: Houghton Mifflin & Co.

A charming prose translation of this poem

was published in Edinburgh as early as 1860. BAYARD TAYLOR in his 'Studies in German Literature' devoted only a few pages to the consideration of "Gudrun" and translated not more than six stanzas (all of the sixth *aventure*), while his essay on the "Nibelungenlied" covers thirty pages and gives a version of thirty-six stanzas. Other writers, English and American, have translated parts of "Gudrun," but the present work is the first *complete* metrical version of the poem in English.

The versification of "Gudrun" is evidently an imitation of the Nibelung metre. The first two lines of the Gudrun stanza are the same in form as the corresponding lines of the Nibelung stanza (three accents on each hemistich and masculine rime in the concluding half-line), while the third and fourth lines of the Gudrun stanza are connected by feminine rimes and the second hemistich of the fourth line has five accents and not four, as in the Nibelung stanza. At the same time it must be said that several stanzas in "Gudrun" agree completely with the Nibelung metre, and have masculine rimes throughout.

After a careful reading of the present translation we have come to the conclusion that the work has been accomplished as indicated in the preface. "The translator has adhered to the original rhythm, and has endeavored in each stanza to convey strictly the ideas of the author, being careful not to introduce anything, in thought or simile, foreign to the poem, and, as far as the verse would permit, to give a verbal rendering."

BAYARD TAYLOR, in the preface to his translation of "Faust," says in regard to the use of feminine rimes: "The English language, though not so rich as the German in such rimes, is less deficient than is generally supposed . . . The present participle can only be used to a limited extent on account of its weak termination." In the translation we are now considering we find that 337 of the 1040 stanzas (comprising the first twenty songs, or more than half of the whole work), terminate in the form of these weak present participles. It seems there might be room for improvement in this respect in a second edition; moreover, some of the rimes are not altogether perfect: *pleasing* is made to rime with *raising*; *bidding* with *speeding*; *feasting* with *lasting*,

etc. Nevertheless, the present translation must be considered as on the whole a very meritorious work, and will no doubt afford much gratification to lovers of mediæval German poetry. "Gudrun" has been undeservedly neglected, although it is inferior only to the "Nibelungenlied."

The sole object of Miss NICHOLS was to give a translation of the poem, true in spirit and in form to the original. It would not be fair to criticise her for what she did not intend to do, although some information—if based on the latest researches—in regard to the original sources of the poem, its connection with the story of Hilde in the Younger Edda and with the account given in the writings of SAXO GRAMMATICUS as well as in other early works, would have been very desirable.

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Manuel de Paléographie latine et française du VI^e au XVII^e siècle, suivi d'un dictionnaire des abréviations, avec 23 fac-similés en phototypie, par MAURICE PROU. Paris: A. Picard. 1890. 8vo, pp. 387.

At first sight, the critical study of such a subject as palæography, in a country in which ancient manuscripts may be said not to exist, might appear to be an affectation. As a matter of fact, however, the American scholar, in view of his growing propensity to do a part of his work abroad, is as likely as another to have practical and first-hand dealings with the original documents. Not for this reason alone, but even more because of the general importance of the subject to a comprehension of the problems of textual criticism and emendation, the young American student who intends to make a specialty of philology has a right to expect an introduction to palæography, as a preliminary to higher work even of the sort that may profitably be done at home. The means available for such a preparation are, it is a pleasure to think, ample and within easy reach. Not to go into details as to the numerous and abundant collections of MS. fac-similes, the latest and, on the whole, best of the handbooks in the field of Latin and Romance palæography, is that of which the title stands at the head of this notice.

The most important respect in which this work is an advance on its predecessors (for example, on CHASSANT in France, WATTENBACH in Germany, PAOLI in Italy) is that it incorporates a considerable number of phototype plates, in every way rivalling, on a small scale, the finest fac-similes of the elaborate collections. These plates are all accompanied by transcriptions, and, of themselves, furnish sufficient material for no mean amount of practice in the task of deciphering texts.

The book opens with a more convenient bibliography than any I know of elsewhere. In fact, before the appearance of this list, the labor of gaining a collective view, up to date, of the titles of everything important bearing on the subject, was far from light. The chapters next following, descriptive of the various styles of mediæval writing, modes of abbreviation, punctuation and correction, systems of numeration, of musical notation, etc., etc., are models of clear and concise statement, offering in an attractive form the essential information on a great variety of topics. In many directions, however, the manual may be regarded as a syllabus rather than as the equivalent of a course of lectures, and will be welcomed, by professor and student alike, only as a useful auxiliary. A valuable feature to beginners is the chapter on the "principales espèces de manuscrits," with succinct definitions of such words as *bréviaire*, *cartulaire*, *graduel*, *livre d'heures*, *ordinaire*, *terrier*.

Nearly one half of the work is taken up with two dictionaries of abbreviations, one of Latin words, the other of French. The comparative brevity of the latter list is significant of the somewhat limited use of the vernacular in documents of a non-literary character. As regards the proportion of French to Latin represented in the fac-similes, the modern speech has not been unduly slighted, some ten of the plates (out of a total of twenty-three) being devoted in whole or in part to picturing the various stages of French palæography.

With its useful and handsome collection of fac-similes, this manual might, in case of necessity, be made by itself the basis of a course of study in Latin or French palæography.

H. A. TODD.